

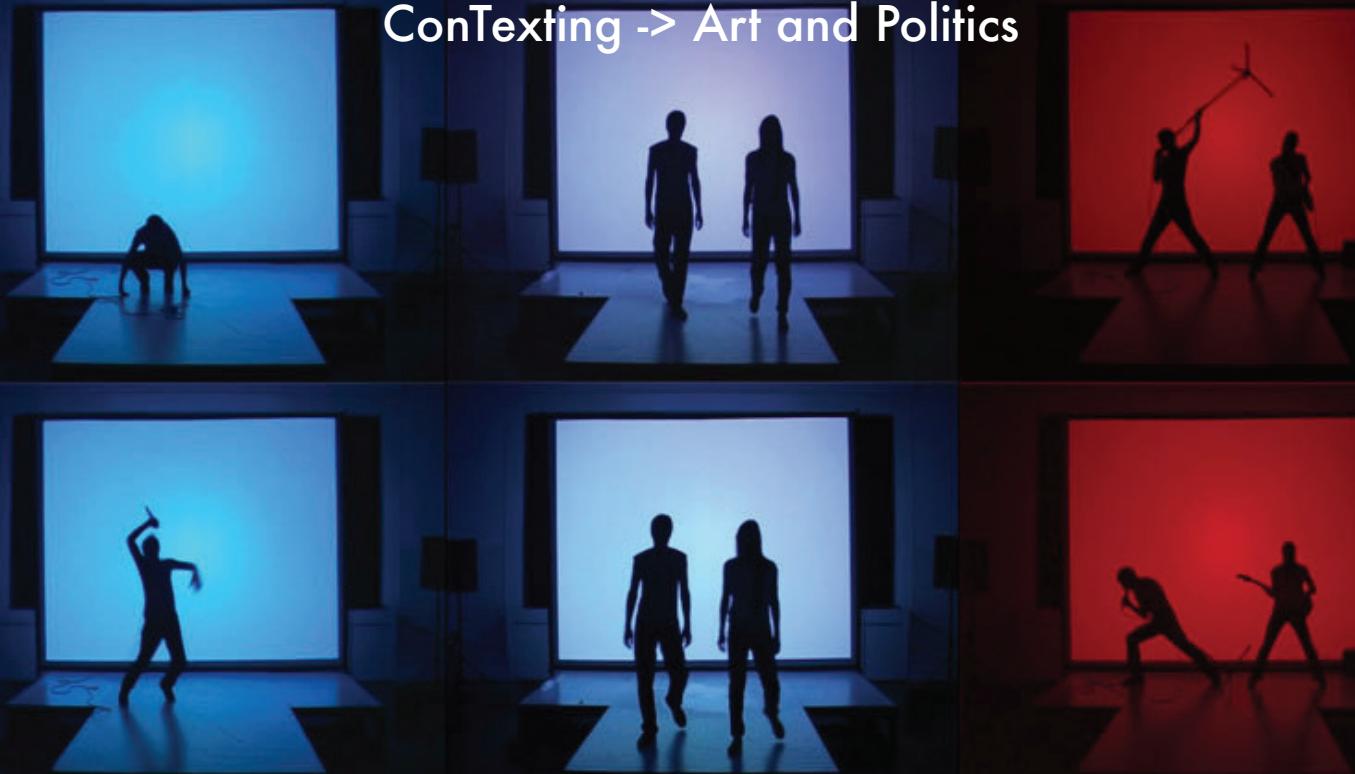
# BCC

[Balcan Can Contemporary] :

Upcoming and Up & Coming in the region

InFocus -> Adriatic initatives, Dance , Arts management

ConTexting -> Art and Politics



# UPCOMING and UP & COMING in the region

## BOSNIA AND HERZEGOVINA

October 15 – 21, 2010

Otvorena scena Obala,  
as a part of the MESS festival

LOUIS FORTIER AND SOPHIE BRECH

Chorus, Clowns and Masks – the tragicomic actor in Shakespearean theatre, a workshop exploring the possibilities of games under masks with the help of improvisations  
[www.mess.ba](http://www.mess.ba)

October 22 – 25, 2010

Otvorena scena Obala,  
as a part of the MESS festival

SANDRA MLADENOVIC

Mysteries of Bouffons, a workshop on techniques of physical transformation of the body  
[www.mess.ba](http://www.mess.ba)

October 22, 2010

Collegium Artisticum/City Gallery  
@ 8PM

ELMA SELMAN

Jah..., performance/installation

## CROATIA

October 16 – 25, 2010

Rijeka Zagreb Dubrovnik

PERFORACIJE FESTIVAL

Perforations week of live art is an international festival which focuses on the Balkans with the mission to improve production, presentation and collaboration conditions for performance artists, theater practitioners and dancers from the region. Over 20 established as well as young and emerging artists will be a part of the program that will be starting in Rijeka (Oct 16 – 17, 2010) and continuing in Zagreb (Oct 18 – 22, 2010) and Dubrovnik (Oct 23 – 26, 2010). Some of the most exciting names in



Empress Stah,

Red Room Queer Cabaret

contemporary live art, theater and dance from the region will be presenting their recent and new works, majority of which were specifically co-produced for and by Perforations festival.

[www.perforacije.org](http://www.perforacije.org)

## October 25 – November 3, 2010

Museum of Contemporary Art, Zagreb

**BADco.**

10 Day Laboratory

To mark ten years of existence, BADco. is preparing numerous programs in the following months, which includes performing eleven of their shows. The performances will be presented in various venues around Zagreb and will be an opportunity for the audiences to witness the diversity of this progressive and recognised artist collective. Besides shows, BADco. prepared a 10 Day Laboratory which will be focused on creative processes in art, as they inevitably mean a lot of left over materials and ideas. Continuing its experience of being an artist collective which has systematically dealt with the dynamics of communal artistic production, this Laboratory will be a joint project with a group of artists whose work is also defined by collective decision making and authorship. The artists involved are part of a project 6M1L (Six Months One Location), and they are: Mette



D. B. Indoš / Tanja Vrvilo , Cefas

Ingvarlsen, Bojana Cvejić, Juan Dominguez, Neto Manchado, Saša Asentić. The artistic processes within the Laboratory are open for the public. More information is available at [www.badco.hr](http://www.badco.hr)

## November 13 – 13, 2010

NEW CIRCUS FESTIVAL

[www.cirkus.hr](http://www.cirkus.hr)

From November 13th to November 13th (this is not a mistake!) a one day Festival Novog Cirkusa (New Circus Festival) takes place in Zagreb. This event, which was attended by 14.000 people in previous years, is this year crammed into one day only - one show, one cabaret, one film, one lecture, one exhibition... Just another extra incentive to be among the first in line for tickets for this usually sold-out festival.

The focus of the festival is queer circus aesthetics and the highlight of the program includes a guest performance of the French Compagnie Non Nova at 17 degrees Celsius, with 400 kilograms of ice, one former man and one future woman ("P.P.P."). The decadent cabaret "Red Room" hosts some of the best circus and variety performers of today (including Empress Stah, Le Gateau Chocolat, Jess Love, Big Ass BBQ, Cohdi Harrell, Kiro Hadgu and others) - the late-night entertainment is announced as "the hottest ticket in town", and there's Jennifer Miller, the original bearded woman from New York.

Reserve your tickets at [ulaznice@cirkus.hr](mailto:ulaznice@cirkus.hr).



Jennifer Miller,

the original bearded lady from New York

@ 8:30 PM, SNJEŽANA PREMUŠ

MOVE AS / Stories of the Body 4, performance

@ 9:30 PM, MAUD LIARDON

ARNICA 9CH (My Life as a Dancer), performance

## October 16 – 23, 2010

MKC (Youth Cultural Centre), Quay Dimitar Vlahov bb, 1000 Skopje

DMBUC (State Music Ballet Centre) Ilija

Nikolovski Luj, Pitu Guli 1, 1000 Skopje

CONTEMPORARY DANCE FESTIVAL LocoMotion 3 / Space for dialogue

## October 20, 2010

MKC (Youth Cultural Centre), Quay Dimitar Vlahov bb, 1000 Skopje at 8PM FRANCESCO SCAVETA

Surprised Body, performance

## October 23, 2010

MKC (Youth Cultural Centre), Quay Dimitar Vlahov bb, 1000 Skopje

@ 8 PM, VIKTORIJA ILIOSKA

IAmAlwaysWatchingYou!, performance

@ 8:30 PM, KIRE MILADINOSKI

Bugs, performance

@ 9 PM, ALEKSANDAR GEORGIEV & IGOR KORUGA  
Store at Room Temperature, performance

@ 10 PM, VIKTORIJA DINEVA & KRSTE GOSPODINOVSKI

Traces, performance

## SERBIA

## October 8 – November 21, 2010

51TH OCTOBER SALON:

THE NIGHT PLEASES US

This exhibition is the 51st edition of the October Salon, the most important visual arts event in Serbia, established in 1960. Since 2004 it has turned into an international event in order to start a dialogue with the international art scene. The selected works will mainly be based in the field of moving images - video/ film and spatial installations. The exhibition intends to be accessible to a large audience by using this visual medium, fascinating and familiar

to many viewers used to television, movies or home videos. The same aspect of accessibility lies behind the ambition of using the public space to display a part of the exhibition, making it available also to a general public new to contemporary art.

The working title "The Night Pleases Us" is part of a quote by the Argentinian writer, Jorge Luis Borges, relating to issues such as solitude, perception, memory, reconstruction and interpretation - communication. The individual choice, how to reformulate memory and the strategies about how to forget will be common denominators for the



curatorial concept and the invited artworks to this year's October Salon. The exhibition will visualize the conceptual statement through a selection of relevant international works of well established as well as up and coming artists. In a sensitive, documentary and philosophical way it will focus on recent global history narratives parallel to the recent history in the Balkan region.

Irena Tomažin, *As a Rain Drop Into the Mouth of Silence*,  
photographer: Nejc Saje

## October 10 – 20, 2010

OCTAGON, performance of  
Mimart Theatre  
to be performed at Cairo INTERNATIONAL  
FESTIVAL FOR EXPERIMENTAL THEATER

## October 18 – 21, 2010

KONDENZ 2010 FESTIVAL OF CONTEMPORARY  
DANCE

Organized by: STATION service for  
contemporary dance Belgrade  
[www.dancestation.org/kondenz](http://www.dancestation.org/kondenz)

### PROGRAM SELECTION

## October 18, 2010 at Kondenz 2010 Festival

Bitef Theatre @ 8 PM

### MAUD LIARDON

ARNICA 9CH (My Life as a Dancer),  
performance

## October 19, 2010 at Kondenz 2010 Festival

Secret location @ 6.30 PM

### GREGOR KAMNIKAR

39

39 is solo improv dance project made to say goodbye to Gregor Kamnikar as artist/ic name. After this project (25th april 2011) the person Gregor Kamnikar will use different artistic names with each project he will engage into. 39 is planned to be performed 39 times in 39 different spaces/venues for 39 minutes each. The solo is accompanied by Chopin's nocturnes and Riemann's mathematical ideas about multidimensional space. In this particular performance of 39 at Sonica, Gregor will use the tool of a Public Avatar in order to dance the piece in

space of Real Virtuality. So the same rules apply as in the Public Avatar project. The difference is that Gregor will use his solo 39 as a way to respond to orders made by users. This way the avatar offers even more space for reflection about virtuality, reality, identity, art, social environment, control, power and transition. That is the point where the two projects (39 and Public avatar) sync and "synergize". As for the question of Real Virtuality, Gregor Kamnikar claims: »Reality and virtuality are questions of resolution of perception«.

Cultural Center REX @ 8 PM

### LJILJANA TASIĆ

Hot Lollipop

## October 20, 2010 at Kondenz 2010 Festival

Bitef Teatre @ 7 PM

### KONDENZ 2010

### JANA JEVTOVIĆ

The Wishing Floor

Bitef Teatre @ 8 PM

### KONDENZ 2010

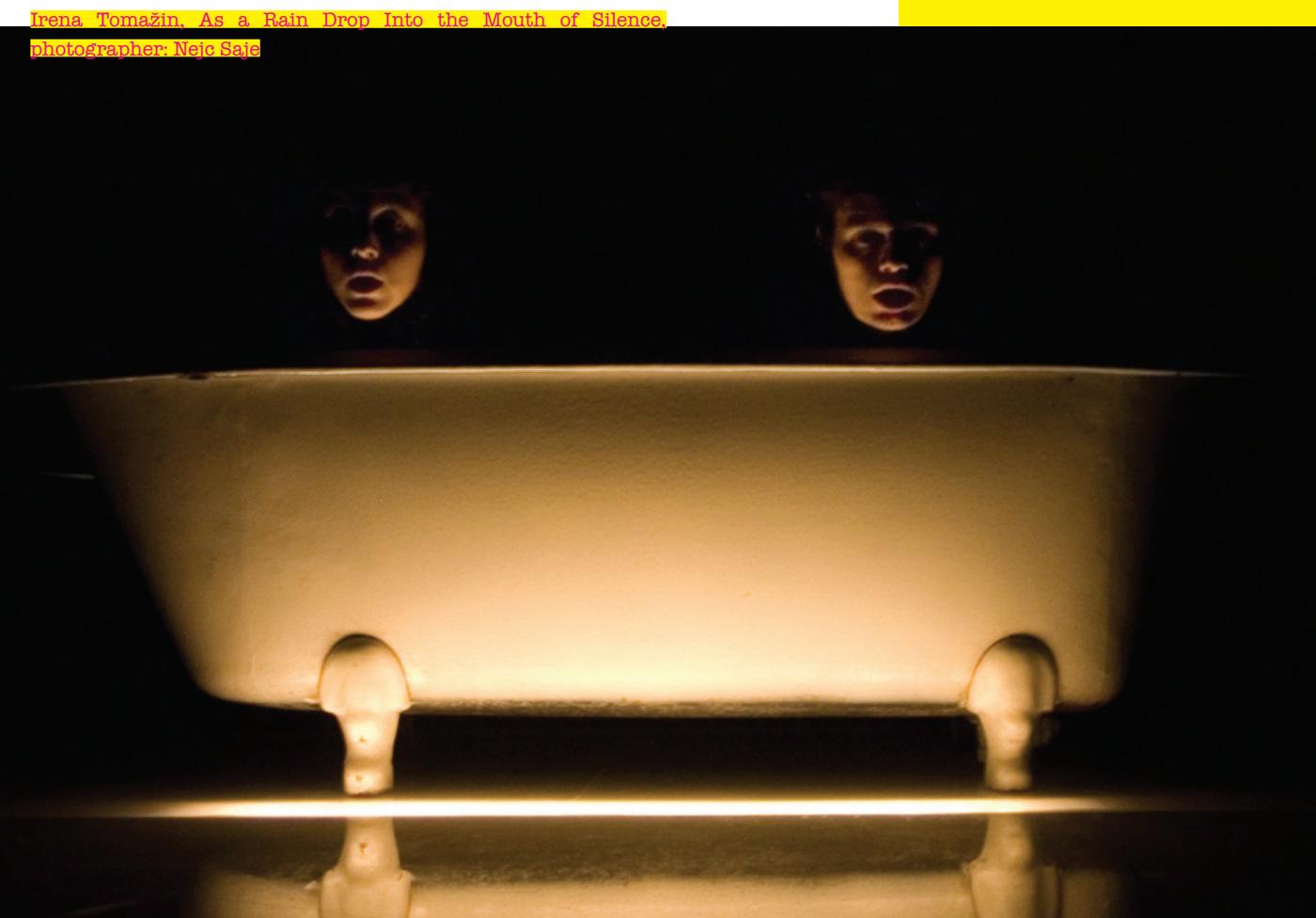
### MATIJA FERLIN

Sad Sam / almost 6

## October 21 – 23, 2010

Studio M, CK13, Novi Sad  
THE FESTIVAL OF ACTUAL MUSIC INTERZONE

Throughout its years of existence Interzone has gone through conceptual changes influenced both by the turbulence in music and by social and political circumstances, but it has kept the founding idea of the festival



from the year 1997. Presenting artists whose work pushes the limits of genres, ways of performing and means of exploring the possibilities of music remains the essence of The International Festival of Actual Music Interzone.

## November 3 – 5, 2010

Nov.Ples –  
CONTEMPORARY DANCE FESTIVAL

Per.Art, Novi Sad  
www.perart.org

Nov.Ples festival reflects on the continuous activity of the Per.Art organisation in developing the contemporary performing arts scene in Novi Sad and the decentralization of culture in Serbia, in times of an unstable cultural and social environment.

The festival has two program axes – one will present performances by renowned choreographer (Le Roy), one of the most interesting young choreographers in Europe (Ingvartsen) and emerging promising and critically acclaimed new choreographers in Serbia (Bulut&Djordjević); and the other will present research dance projects and self-organized regional and international initiatives in education.

The special focus of the festival will be on young, local dancers, performers and students in order to offer them the possibility to re-think their current position and future profession through the program and direct meetings with the artists and participants of the festival.

### PROGRAM:

Self Unfinished, XAVIER LE ROY

50/50, METTE INGVARTSEN

Made in China,

DRAGANA BULUT & MILKA DJORDJEVIĆ

Tiger's Leap into the Past,

ANA VUJANOVIC & SAŠA ASENTIĆ

Running Commentary,

BOJANA ČVEJIĆ

Scenes of Knowledge,

(DE)SCHOOLING CLASSROOM, EVERYBODY'S TOOLBOX,

NOMAD DANCE ACADEMY, PAF, 6M1L)

## SLOVENIA

## December 17 – 19, 2010

Dance Theatre Ljubljana

DRAGANA ALFIREVIĆ

Honey and Milk, performance

www.ptl.si

## October 8 – 17, 2010

16TH CITY OF WOMEN FESTIVAL

www.cityofwomen.org

## October 16, 2010 at City of Women Festival

Cankarjev dom, Linhart Hall,  
Ljubljana @ 8 PM

GUERRILLA GIRLS ON TOUR, USA

If You Can Stand the Heat:  
The History of Women and Food

If You Can Stand the Heat: The History of Women and Food addresses women's consistent obsession/anxiety over body/food, touching on the problems of under-nourished nations and global hunger. With an inherited style from the legendary Guerrilla Girls, the performers are hidden behind masks, and yes, there are flying banana peels and pie-drenched faces... If you can stand the heat, we wish you bon appetit!

## October 16, November 20, December 20, 2010

Glej Theatre, Ljubljana @ 8 PM

MIHA NEMEC

Liferanti /Puryor, development of a drama play in 3 "miniatures"

## October 16, 2010

Mini teater, Ljubljana @ 8 PM

IVICA BULJAN

Ma & Al, performance

Performance Ma and Al was created taking inspiration from and by combining the texts of J. D. Salinger and B.M. Koltès.

Three monologues of performance symbolically represent a new fictitious world that separates and presents itself as real and as a continuation of theatrical and literature space. The themes that the performance explores are versatile and everyday: the death of a child, dispersion of family, American democracy, war in Vietnam, the relationship between classic and modern theatre, the art of warfare, the failure of communication between children and parents, power and isolation; all together, they organize at the same time the logic of scenic composure.



**Ivica Buljan, Ma and Al,**  
**photographer: Jasenko Rasoš**

## October 25 – 26, 2010

Glej Theatre, Ljubljana @ 8 PM

MARKO ČEH

R9 – 42U

## October 27 – 29, 2010

The Old Power Station, Ljubljana @ 8 PM

MIHA ERMAN

Room With No Echo

The performance both explores and defines embodiment as a process of complete identity erasure. The sound-corporeal performance serves the purpose of skin tracing, which itself also includes whatever lies beneath.

An anechoic chamber is a space where the melting with the corporeal takes place, a space where there is no Other: it results in an abject, antisocial and pure body. It

is a room with no echo, a room where all communication is expelled, leaving the subject (a person) objectified to an extreme point – he meets his own mother and her function. He returns to his organic being with no possibility of encounter with the environment.

An anechoic chamber is a content-reducing structure. A person would normally be unable to stay in it for a longer time. The symptoms to appear are irrational fear, panic and strong insecurity. The performance experimentally explores possible interpretations of experiences and states of mind.

## October 27, 2010

Cultural Centre Španski Borci  
@ 8 PM

DAVID ZAMBRANO

Improvisations

David Zambrano, a thrilling performer and innovative choreographer, performs a solo adapted specifically to the location, in a spontaneous dialogue between his body and the space. No special lights, no special effects. Just music, the place, the audience and dance, raw dance.

A monumental figure in the international dance community for over 26 years, living and creating works in Amsterdam and teaching/performing internationally, David Zambrano is an ambassador and liaison across many borders, bringing together artists from all over the planet for his projects.

## October 27, 2010

Kino Šiška (Katedra)- Centre for Urban Culture, Ljubljana @ 8 PM

VLADO G. REPNIK

Luftballet

Luftballet is automatic art of the 21st century. Soap and skin, which forcefully, with the fragility of fifty-seven light bodies, transcend the impotence of the avant-garde.

It is a vulgar machine/automaton and the softest, visionary artistic deception. A barefaced lie! The moment of silence, which precisely because of the superficiality and simplicity of the moment fascinates with a privileged gaze to the anxious sphere of light. This is the technology of liberation!

## October 28, 2010

Center City of Maribor @ 6 PM

KOLEKTIV FEDERACIJA &

PLESNA IZBA MARIBOR

Tkolektivnos/Relationship

A presentation of work with young performers from Plesna Izba Maribor

## October 30, 2010

Mini Teater, Ljubljana @ 8 PM

Project Actors Read Novels /

Ljubljana World Book Capital

## November 2 – 3, 2010

Cultural Centre Španski borce  
@ 8 PM

RYUZO FUKUHARA

Ghost Among People,  
dance performance

Co-production: Glej Theatre, Poza

The performance is based on a real event related to Matjaž Pikalo's novel entitled Modri E, Matjaž Pikalo himself and the legal proceedings that finally brought the plaintiff a larger amount of money because he did/did not recognize himself in the artwork. The event opens up (too) many (too) broad fields: the ontological question of "reality", the ontological status of artistic narrative (and consequently of an artwork), the question of authorship in relation to a fictional narrator, the absurd situation of simultaneously recognizing and not recognizing a subject, the legal issues regarding the whole field of personal rights, the question on the limits of artistic freedom, (self)censorship, the legal status of an artwork. It also raises the question of an artist's responsibility to society and individuals, the right to imitate reality and the capability of creating ex nihilo, the poor artist myth and its attraction.

## November 8 – 9, 2010

Dance Theatre Ljubljana @ 8 PM

UROŠ KAURIN

Making Medea, performance

The performance Making Medea by Uroš Kaurina is a search for one's identity, poetics and politics, a search for self-approval, a search for meaning and value of what we do.

## November 11, 2010

Cankarjev dom, Linhart hall,  
Ljubljana @ 7:30 PM

JANEZ JANŠA, JANEZ JANŠA,

JANEZ JANŠA

The More of Us There Are, The Faster We Will Reach Our Goal

The More of Us There Are, the Faster We Will Reach Our Goal is a documentary performance joining various opinions and views (from interviewees in the street to politicians, theoreticians and experts in the fields of contemporary art, law and many other social spheres) related to the questions of identity and identification, multitude and multiplication, name as an interface between the private and the public and personal name as a brand. It is a walk through various stages and aspects of changing one's name and its consequences (the public as well as the relational and the intimate ones), a research as to how, in the Western world, the concept of a personal name coincides with the question of a person's identity (or differs from it). If we paraphrase Shakespeare's Juliet: "Would a rose by the name of Janez Janša smell as sweet?"

## November 12, 2010

Dance Theatre Ljubljana @ 8 PM

ANA SCHNABL, IGOR KORUGA

Dancelab

## November 18 – 19, 2010

Dance Theatre Ljubljana @ 8 PM

MAJKA KALAFATIČ AND JASNA ZAVODNIK

This is This, dance performance

## November 22 – 23, 2010

Cankarjev dom, Duše Počkaj Hall,  
Ljubljana @ 8 PM

IRENA TOMAŽIN

As a Rain Drop Into the Mouth of Silence

## November 24 – 25, 2010

Cultural Centre Španski borce,  
Ljubljana @ 8 PM

DALIJA AČIN, IVICA BULJAN, JORDI CASANOVAS,

OLGA PONA, DAVID ZAMBRANO

10 MIN SOUTH,  
dance performance

In this international co-production under the frame of EN-KNAP, five renowned authors creating in the medium of contemporary dance and theatre: Dalija Ačin, Ivica Buljan, Jordi Casanovas, Olga Pona, David Zambrano with the help of the dancers of EnKnapGroup: Gyula Cserepes, Luke Dunne, Lada Petrovski, Ana Štefanec, Tamás Tuza, Evin Hadžialjević are meditating, from their personal experience, on the dimension of time, offering their personal imagery on the nature of time in no longer nor shorter than 10 minute pieces of the full-fledged production.

## November 28 – 29, 2010

Old Power Station,  
Ljubljana @ 8 PM

LEJA JURIŠIĆ & TEJA REBA

Between Us

If, in the '60s, the question was 'How to be together?' and if this question always turned into particular relations of power,

the basic question in the conditions of radical individualism is 'Is there anything at all between the two of us?' What is it that defines a relationship between two individuals? What is it that exists between the two, for which both of them could claim to be something that is between them?

## November 29 – December 3, 2010

PERFORMA 2010, FESTIVAL

Maribor

PROGRAM

## November 29 – December 2, 2010

JOHAN THOM

Challenging mud

November 30, 2010

JOHAN THOM

Who is Performer?

ZORAN SRDIĆ JANEŽIĆ

Performans kit

## December 3, 2010

CELINE LARRERE

Papalačinke

NASTJA & DIE ORLOVES, JAZZ CLUB Satchmo

## December 2 – 4, 2010

The Old Power Station, Ljubljana

FORUM READY TO CHANGE

Ready to Change forum will take place in Ljubljana from December 2nd to 4th, 2010. We will be advocating for Culture as a factor of economic and social innovation. The forum is aimed especially at cultural professionals, artists and actors of the civil society but public institutions, local authorities and elected representatives are also invited to come and debate, testify, exchange and make proposals for the recognition of the cultural and artistic sector as a generator of social innovation in the territories of the Mediterranean space.

## December 4, 2010

Arcadia Lightwear, Tržaška 222,  
Ljubljana @ 8 PM

GREGOR KAMNIKAR &

MARJETA KAMNIKAR

M 2.3, documentary performance

M is a documentary performance. It is about Mother. Mother of our perception, understanding, knowledge, communication, creation, destruction. It goes beyond feminine and masculine to reach the human(e) by means of femininity.

THE

# BLUE ADRIATIC RIPPLES...

**Davor Mišković**

IT IS OFTEN NOTED THAT MOST (MORE THAN 50%) of Croatia's cultural infrastructure is located in the capital, i.e. in Zagreb. This then leads to the conclusion that the cultural system needs to become decentralized. Unfortunately, the truth of the matter is that this is not something that can be corrected with reasonable cultural policies. Cultural production is, as a rule, closely tied to economy - where there's money, there's music. Consequently, in order to decentralize cultural politics one must decentralize the whole country. The question is who is the one to do it? It has long been accepted that Croatian politics lacks vision, no reference is made to the future except for the purpose of immediate protection of a lifestyle and the preservation of the status quo. This leaves practically no room for expectations. Looking at the state of Croatian politics, our cultural policy is remarkable.

## Beyond centralization

The remainder of the cultural infrastructure that is not located in Zagreb, is mainly scattered around bigger cities that are located on the Adriatic coast. These include: Split, Rijeka, Zadar, Pula, Dubrovnik, Šibenik and many small towns. These coastal cities have a huge comparative advantage over cities in other parts of Croatia and the Balkans - they have the sea. This sets them apart from the usual meaning of a province. The coastal cities may be a periphery, but they are a periphery on the coast. Still, people living in these cities are there because: they did not succeed in the centre, they are not ambitious enough to leave, they are or they feel trapped in some way or they just cannot live without the sea. They represent a pathological element of coastal cities and their culture; since the resulting combination of frustration, ignorance, non-conformity and lack of will additionally burdens the periphery and diminishes their potential. A grey cloud floats above the periphery and the people who are trying to change this usually try to do so by inviting opera divas or famous actors or musicians, whose glamour would override the grey clouds even in these depressing social environments. That is why, in terms of

cultural events, these cities prefer festivals and biennales - they are the generators of activity that sometimes manage to attract a celebrity or two. Since the cultural makeup of the inhabitants is disappointing, this tactic of attracting celebrities becomes uncertain and is consequently replaced by attracting anyone who remotely fits the description of a celebrity, usually an entertainer or a celebrity past her or his prime.

Personally, I'm not against these strategies, because they are still the result of a belief in cultural activity, of an attempt to incorporate distorted social values into the hierarchy of cultural values. In a strange way these strategies are romantic. The source of satisfaction or dissatisfaction of the organizers of these events is that they are not aware of their own inability - inability to defend the theatre with Severina (a very popular singer and entertainer), for example. The irony is that the same people who introduced Severina to the theatre are now appalled by the election of Duško Mucalo (a popular folk entertainer) to the position of Split's theatre manager. It is absurd, because it would be logical to expect that Duško Mucalo could transform the theatre into an entertainment business much better than a theatrologist or a dramatist.

The generation of activity at festivals is vital for the comprehension of cultural activity

on the coast. The generation of activity in terms of space means accumulating people, content, money and infrastructure in fewer cities, which are becoming bigger and bigger, thus expanding the periphery - that is characterized by a low quality social context and poor infrastructure. As the places that can be defined as a periphery grow, so grows the power of the centre in terms of space and culture, and the work in the cultural department in the periphery becomes automated. And it does so because cultural expectations are formed solely in the urban centre and cultural expectations in the periphery are always a copy of that centre.

That is why it is vital, for us at the periphery to follow the events in the urban centre, and then to use our key resources - the sun and the sea. The biggest festivals with most prominent names mostly take place in the summer, by the sea and under the sun. Summer is the best season to attract celebrities. Culture is consumed between sunbathing and a night out, offered as a tourist attraction and turned into kitsch. At these festivals (from Dubrovnik Summer Festival to Motovun Film Festival) art is exhausted in representation and consummation. This type of art does not need a subject or a social context; it exists solely on the account of the sea and the sun. However, during the summer, from Umag to Prevlaka (the furthest N and S points on the Croatian



**Every House Has a Door,**

**Let us think of these things always. Let us speak of them never.**

coast), different cultural programmes are also created, manifestations that blend in with context - cultural products that carry a message, products that need a subject. How to differentiate one from the other? What makes some festivals valued and others not? Can these events and manifestations be valued by cultural criteria or only by attendance rate and consumption? How can we define any criteria, when square metres and minutes of media coverage determine the value of a certain event? Are journalists and editors, usually regarded by cultural workers as uneducated and/or corrupt, the real judges of quality? The criterion that I would like to point out seems abstract but still perceptible and understandable. Specifically, the logic behind events today is that they cease to be representative; they do not stand for anything. The event is simply present, it exists, it offers meanings - not meanings that can be read, but meanings through which we drift. These meanings are not something outside our reality; they are part of our reality that is interwoven with all other meaning. That is precisely why the totality of meaning - all that comprises an event - becomes relevant, especially to the public. If a cinema offers popcorn or not becomes as much an important element in the interpretation of an event as does the film itself. This means that the criterion is the totality of meaning produced by an event. Everything becomes important, not just the play, the film or the music played.

Today there are five or six places on the Adriatic coast that can easily be regarded as products of local individuals, where the location of the event represents the problem and not just the set. Products where the art programme is relevant locally as well as globally. Products that are results of cultural work, which are not merely pieces in the jigsaw of tourist offerings. These places are: Pula with Dr. Inat and PUF (Pula Alternative Festival); Zadar with Dance & Non-Verbal Theatre Festival San Vincenti and the International Festival of Contemporary Theatre 'Zadar Snova'; Dubrovnik with Art Workshop Lazareti and Scena Karantena; Split with Dopust (Days of Open Performance) and Rijeka with Drugo More and ZOOM Festival. What distinguishes these places is their strong cooperation with cultural centres of production, namely Ljubljana and Zagreb. The great potential of these places is the possibility to collaborate with other centres like Belgrade, Bucharest and Vienna. These collaborations create strong international networks that produce locally relevant meanings. Without such collaborations from different cultural centres, these coastal cities are unable to create relevant art programmes, and the only thing that enables the collaboration is the Adriatic Sea. If we compare the Adriatic periphery with the periphery in Slovenia, Serbia or Hungary, we soon realize that the Adriatic periphery is by far the richest, culturally. So the blue Adriatic Sea is the differentia

specifica for these cities.

**THEATRE DR. INAT (Dr. Spite)** was founded in 1984 as a result of a need to establish an independent theatre scene in Pula. The founders were the director Branko Sušac and a group of young people. Numerous artists, producers and technicians, who are the core of the cultural life in Istria, emerged from this theatre.

The international theatre festival PUF was founded in 1994 in collaboration with theatres "Dr. Inat", Pula; "Lero", Zagreb; "Daska", Sisak and "Pinklec", Čakovec. PUF was born as a direct comment on the Croatian theatre reality, as a reaction to the disregard of non-institutional theatres as well as to the strict division between the professional and the amateur-theatre. Through its activities the festival established different poetries, it seeks new theatre directions and rallies artists and spectators round the idea of theatre.

A particularly interesting part of the festival is the project "Anno Domini." Each year a different director, local or guest, is invited to comment artistic, political and social ramblings, which marked the present year season. This practice has produced some legendary plays.

**THE ART WORKSHOP LAZARETI (ARL)** was established in 1988 as an art initiative that brings together artists, philosophers, writers and theoreticians and promotes an active

and investigative approach to contemporary art and culture, society, politics and its interrelations. During the war years in Croatia the Art Radionica Lazareti was one of the few organisations in the Balkans that created an alternative perspective on the depressive reality. Its programmes and activities are numerous and cover all fields of art and social critique.

The Karantena Festival was established in 1996, as an international festival dominated with coproduction. The festival itself was created out of collaboration between ARL and Gromki Theatre in Ljubljana. Throughout the years there were many coproductions:

**ZADAR SNOVA** is an independent cultural organization, founded in 1997. The International Festival of Contemporary Theatre 'Zadar Snova' is a performance art festival that blends modern theatre, dance and music productions, art performances and art interventions with ancient Dalmatian settings. The festival has a history of presenting and supporting local independent artists and has produced a number of its own and collaborative productions. The organization "Zadar Snova" has diversified its activities and now has programmes throughout the year. Their activities need to be seen in the political and social context of the 1990s, when creating this festival meant recapturing a

activities through the Mediterranean Dance Centre.

The festival was founded in 1999 and has since established itself as one of the most interesting events in the region for contemporary dance. **DRUGO MORE** has been active in Rijeka since 2002 in the fields of performance and visual arts and all possible interdisciplinary combinations. Drugo More annually organizes more than fifty public events in Rijeka. Its aim is to introduce contemporary art and theory to Rijeka, but it seems to be more successful in introducing Rijeka to artists and theoreticians. Zoom Festival was created to produce a whole new context with different



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Let us think of these things always. Let us speak of them never.**

Bad Company, Vax Factory, Mimi Teater, Compagnie Begat, Teatar Exit, HIPP, Novo Kazalište, Hotel Bulić, Glej Teatar, Bitel Teatar, Ex Scena, Kufer

The festival's tenth and final edition was under the motto "If you've missed the past nine Karantena Festivals, miss the last as well." ARL decided to end the festival and focus on smaller format projects to avoid being absorbed into Dubrovnik's scenery. The newly founded Scena Karantena is active throughout the year and is open to collaborations and resident programmes.

place that for so long had seemed lost.

**DANCE & NON-VERBAL THEATRE FESTIVAL SAN VINCENTI** is a festival that should be regarded as an exception to our coastal story, since it is located in the interior of Istria and is organized by people from Zagreb - not locals. However it belongs to the group of coastal manifestations as all Istria can be considered part of the coast (at least that seems to be the perception in the summer). The festival is localized as it produces local context by collaborating with local artists. The festival's aim is also to organise year-round

art programmes.

**DOPUST** is a performing arts festival that presents different forms of performance: live performance, live installations, actions, multimedia, and socially engaged, self-destructive and destructive performances. Each year the festival has a new theme - one was, for example, the local original.

The aim of the festival is to create a network of performance artists.

**Davor Mišković** IS PRESIDENT OF  
**DRUGO MORE AND CLUBTURE NETWORK**

"...WE ARE STILL AN EXCESS, A CRACK IN THE continuity of not having the space where contemporary dance is operating and where the audience can continually follow the transformations of dance..."

(BILJANA TANUROVSKA KJULAVKOVSKI, FROM THE PROGRAM OF THE LOCOMOTION FESTIVAL, SKOPJE)

The practice of contemporary dance in the Balkan region is (still) in its fragile, developmental phase, and requires immediate engagement and collaboration of all involved structures. It is still being realized through the independent, NGO sector, and occasional collaborations with state institutions are rather incidents than a rule. After almost two decades of isolation and misinformation, actual procedures of production, collaboration and promotion have to be reinvented, all involved need injections of knowledge, clarity and readiness to make changes. Rearrangements in thinking in art and culture move unhurriedly, hand in hand with slow political changes, and are ever

collaboration of individuals and organizations. The project's greatest curiosity is its readiness to change the actual situation in the field, and in the long-term perspective its most significant achievements are the methods of organization and decision-making it has created. Resisting the need of capitalist logic of cost-effects, the project has introduced new models of non-hierarchical, non-centralized organization of structure and communication. One of the main interests of NDA during 2006-07 was to create a series of promotional strategies, as the basis for understanding of dance. Out of these activities, five contemporary dance festivals have been initiated almost at the same time. Some of them are the first attempts to promote contemporary dance in their countries. These are: Antistatic (Sofia), Kondenz (Belgrade), Locomotion (Skopje), Pleskavica (Ljubljana) and Zvrk (Sarajevo).

From the beginning our common aim as organizers of these festivals, was to promote

the independent initiatives change themselves together with changing the system, which they are part of? And for how long will we keep the privilege of working on structural changes "from outside", waving the flag of changing the societies while staying immune to the changes ourselves?

The rhetoric of the international and national funding bodies, and the models of collaboration deriving from this rhetoric, narrow the space for real investment and questioning, and need urgently to be rethought. Guided by the application vocabulary, we are heavily relying on the outdated and worn-out notions of "mobility", "visibility", "sustainability", "networking", "exchange", "evaluation" as the framework for our actual activities. Without questioning these terms and their real meanings in the realities of the regional contexts, we lack the understanding of what the needs are and we fail to give systematic feedback to our own work.

# DANCERS IN ALL DIRECTIONS

on self-exhausting practices of contemporary dance festivals in the Balkan region  
Dragana Alfirević

more dependent on them. All the developing scenes and their most active members share the same lacks and difficulties, with slight differences, moving slowly in vicious circles of detecting the needs, fostering the recognized potentials and, eventually, acknowledging the obstacles, and admitting defeat before they remember their own needs again.

## Nomad Dance Academy and its follow ups

Nomad Dance Academy, a regional platform for contemporary dance, attempts to be immediately interventional on many different levels: from the education of young authors and dancers and self-education, to continuous collaboration with decision makers, and communication with the audience. But most of all, Nomad Dance Academy (NDA) is a developmental and self-refreshing model of

contemporary dance and introduce it to the widest possible audiences, although through time we recognized the need to think about possible positions and functions of a festival in this moment in history. Each of them has autonomous programming, there is no uniform line of aesthetic thought promoted by these festivals, and they develop in different directions according to the specificities of the local contexts and audiences.

## Changing the system by changing ourselves

There is a question of if and in which way the independent initiatives, projects and collaborations are able to change the system they are a part of. Maybe an even more interesting question is in which way should

In the contemporary art scenes of the Balkans "mobility" and "exchange" are highly valued features of every project, promising that the process of learning or clash and emancipation will happen on both sides of the exchange. Practically, the exchange looks like this: the greater the number of international guests in an international event, the better chances the event will be well funded. An artist/theoretician/producer comes to a festival/conference/meeting, stays the minimum time necessary to execute the plan she came for (a one-sided performing or giving a lecture usually) and leaves exhausted, because apart from working very efficiently, (s)he tries also to meet the place and the people during her free time there. (S)he comes back home, tired, or travels consecutively to some other places and then comes back home, even more tired. (S)he is unable to really have any influence in the context (s)he travelled to, as the limited time and often limited procedures of the work do not allow that. At the same time (s)

he did not really get to influence the visited place, and (s)he cannot have any significant influence on her own context, because (s)he is spending most of her time "exchanging". How then do we preserve the continuity when all the efforts and possible effects are fragmented into infinity? If we add to this the geopolitical focuses of certain funders, the heterogeneity of possible interests can soon close us up in a dead-end without the possibility to ask ourselves about the real effect and the meaning of what we are doing.

## Antistatic and Locomotion Festivals

Antistatic festival, realized annually in April in Sofia, since 2008, presents a series of borderline projects and cutting-edge authors of the younger generation, with an obvious interest in multimedia and posing questions on the very aesthetics and politics of dance. According to its organizers "Antistatic is the statement against inertia". Deliberately remaining outside of mainstream culture and creating a specific niche for presenting 'radical' and genuinely new propositions, gives Antistatic a very specific place on the Bulgarian map.

The common ambition of all the NDA-initiated festivals in their beginning was the inclusion of the wider audience, but also moving beyond the expectations of that wider audience, believing that an informed, involved and critical audience is the [driving?] force of each scene together with its active members.

Positioning of the actual festivals onto the regional map of similar events is one of the most important questions. (How) do we identify our work with the similar existing events on this map? Do we follow the inherited logic of representation, and how do we understand the implications of this auto-positioning? Do we accept the game that the number in the audience measure our "success" or are we more interested in creating a common space? What is our ambition, as organizers of the festivals, in relation to the audiences? Do we adopt the phrase "audience development", neglecting the audience's heterogeneity? Do we really believe that the audience is not developed enough? What kind of collaborative/participatory spaces we can create for the audience?

LocoMotion, a contemporary dance festival from Skopje, organized by Lokomotiva, offers a selection of workshops, discussions and performances. This year, the festival's subtitle is "Space for a Dialogue", and even in the introductory text the selectors speak



from the position of ones who are posing the dangerous questions about the nature and the sense of their own work. They put themselves on the side of posing questions, which is a significant shift from the previous paradigm, where the festival is presented as the one who knows, and the audience the one who doesn't know and who should learn from the festival. Traditionally, both LocoMotion and Antistatic secure the place for regional and young local authors, giving them space to present their current works and meet with the audience.

The festivals initiated through NDA consciously engage in creating the non-prestigious, no star and anti-exclusivity frameworks, by insisting on critical positions of artists and works and, in this way, involving the audience, instead of offering a "package of success" to ourselves and to the audiences. This, in a sense radical, position, does not communicate with large numbers of audience, thus what we do can never become massively popular in the ways bigger institutional festivals are popular. But, we continue to follow their models (representational, parade of finished works, conceptual and organizational models, etc.) and without big audiences and sponsors are doomed to do it on a much smaller scale.

Guido Reimitz, the founder of one of the biggest festivals of contemporary dance in the world said: "A festival is like an artwork, and it has to do with ego, with power, with the artistic identity of its selector, and it probably should have all the characteristics of a performance". I want to challenge this thought by asking: what kind of festival? What kind of power? What kind of performance?

Kondenz, a festival of contemporary dance from Belgrade, hosts works which question the very nature of dance, stretching the possible boundaries of dance and its meanings that are never fixed, asking constantly: "Can this be dance too?" Kondenz is organized every year

in a different venue in Belgrade at different time and its audience numbers about 300 people, mostly students and young cultural workers from Belgrade, and in some way we are 'preaching to the converted'. As I am writing this, we are preparing third edition of the Kondenz festival. Each year its budget is drastically smaller, but media and audience attention stay the same each year.

The state share in the budgets of Kondenz and LocoMotion is approximately 3.000 EUR per festival, with the tendency to make this share even smaller every year. We have to rethink if this is the game we want to play, what can our real contribution be and can we contextualize our work.

After 3 years, we see our previous goals achieved; all our questions exhausted themselves as the political, social, and economical environments changed. What kind of contemporary dance festival can be(come) relevant in the times of terrorism and YouTube?

**Dragana Alfirević** IS THE PROGRAM COORDINATOR OF STATION SERVICE FOR CONTEMPORARY DANCE BELGRADE AND SELECTOR OF THE FESTIVAL KONDENZ.

1) THIS TITLE „DANCERS IN ALL DIRECTIONS“ IS HALF BORROWED: PLAYER IN ALL Directions (IGRAČ U SVIM PRAVCIMA) IS THE TITLE OF THE BOOK BY VUJICA REŠIN TUCIĆ.

2) IN NDA, WE HAVE DECIDED TO WORK WITH THE TERMS "BALKANS" AND "BALKANIZATION" AND THROUGH OUR WORK RECONSTRUCT THEIR MEANINGS, INSTEAD OF SUBLIMING OURSELVES TO THE VOCABULARY OF THE DAILY POLITICS AND USING EVER-CHANGING "SOUTH EAST EUROPE", "WESTERN BALKANS" ETC.... BALKANS CONTAINS MORE THAN ITS GEOPOLITICAL MEANINGS AND WHAT FOR US IS MOST INTERESTING ARE THE PEOPLE'S COMMON HISTORICAL AND CULTURAL BACKGROUNDS, WHICH STRONGLY AFFECT THE WORK IN CONTEMPORARY CULTURAL PRACTICES.

3) THIS TEXT WAS INSPIRED BY DISCUSSIONS WITH MY COLLEAGUES, BILJANA TANUROVSKA AND DEJAN SRHOJ, AND BY THE TEXTS ON FESTIVALS FROM WWW.ANTIJARGON.TKH-GENERATOR.NET/.



Michael M. Kaiser, President of John F. Kennedy Center for the Performing Arts, photographer Ilan Mizrahi

## (InFocus)

MICHAEL M.

KAISER

President of The John F. Kennedy Center for the  
Performing Arts, Washington, DC

Ability To Plan For The Future Makes A Good Leader In The Arts  
Zvonimir Dobrović

INTERVIEW ->

**Michael M. Kaiser** is one of the most well known arts managers in the United States. As President of the Kennedy Center in Washington, which is the national center for the performing arts, his position in the arts field in the US is quite unique. Leadership he provides to arts managers from around the world has been inspirational for years. In his mission to reach arts managers and arts communities he just recently finalized his tour of 69 cities and towns around America during which he talked to more than 11000 arts managers about the challenges for arts in today's social climate.

A two day Arts Management Symposium that takes place during Perforacije Festival on October 19 and 20, 2010 marks his first visit to the South East European region and over 200 participants from 8 countries of the region will have the opportunity to share experiences about strategic planning, fundraising and marketing.

Sneak preview of some of Mr Kaiser's thoughts on arts management are presented in this short interview.

**Arts management is practically unrecognized as a field in the Balkans. Who are arts managers and what is their role?**

Arts managers are those people who provide administrative support to artists within arts organizations. They are the people who do the marketing, financial management, human resources, IT, facilities and fund-raising work for museums, opera companies, ballets, symphonies and theaters.

Their primary function is to provide the infrastructure, audiences and resources that artists need to do their work.

**With majority of arts organizations in this region relying heavily on state funding and support, what is the responsibility of the organizations and perhaps private sector and the local and national governments to change that circle of dependence on one or two sources of funding?**

In most countries of the world, governments provide the majority of funding required for arts organizations to function.

Unfortunately, most governments cannot keep pace with the dreams of artists and new sources of funding are becoming essential. Private contributions, the central funding source in the United States, is one new source of funding that many countries are beginning to explore.

**How do you recognise a successful arts organization?**

A successful arts organization is one that consistently achieves its mission. While every arts organization formulates its own mission, they typically focus on creating high quality performances or exhibitions and/or superior educational opportunities. To create strong artistic and educational programming requires artistic vision, great artists, strong marketing, quality staff and financial health.

**What makes a good leader in the arts?**

A good arts leader respects the mission of the organization and the artists, has the ability to plan for the future, knows how to build visibility for the organization, and welcomes new audience members, volunteers and donors into the organizational 'family.'

**What kinds of projects excite you - personally and professionally?**

I am most excited by projects that are surprising: a brilliant new work, a young artist of astonishing virtuosity, a creative approach to showcasing great art. Arts organizations are meant to lead the public rather than follow. When they produce something new and wonderful, they excite the audience and they excite me.

**Zvonimir Dobrović** IS THE FOUNDER AND  
PROGRAM DIRECTOR OF QUEER ZAGREB AND PERFORACIJE FESTIVALS.

# TEXT ABOUT THE RELATIONSHIP OF ART AND POLITICS SHOULD BE ART AND POLITICS AT THE SAME TIME

Oliver Frljić

Janez Janša, Life [in progress]

In his landmark work, "Post-dramatic Theatre," Hans-Thies Lehmann directly addresses the question of the political in the post-dramatic paradigm only twice.

What is more important than this insufficient treatment of the subject of politics is the saturation of this writing with neo-liberal defeatism. His post-dramatic paradigm has finally given a conceptual framework and an evaluation tool for those artistic practices and art works that previously had transgressive and resistance potential in respect to the norms of the system of assessment of the art market. With Lehman's book those practices and art works have entered the process of commodification and the post-dramatic paradigm, along with the book itself.

## Can theatre create a political reality?

Why write about this book at the beginning of a text that deals with the question of the relationship between art and politics in a specific geopolitical context? Because it represents a general acceptance in which not just art, but all social institutions have lost the ability to change existing social relations, not to mention the loss of the ability to think

of any social order beyond parliamentarian democracy and, as Alain Badiou says, categorically "denying that voting is the operation of genuine choice"

Lehmann denies theatre any possibility "to anticipate or accelerate a revolution of social relations not, as is carelessly imputed, due to an apolitical cynicism but because of a changed assessment of its potential efficacy." He continues: "It is not through the direct thematization of the political that theatre becomes political but through the implicit substance and critical value of its mode of representation." Lehman's attitude toward the political potential or impotence of contemporary theatre and art in general is both a symptom and a result of a global depoliticisation of art. The paper which I presented during last year's international theatre conference "Dramatic and Post-dramatic Theatre: Ten Years After" in Belgrade, was intended as a critical re-evaluation of this book. I closed with following words: "Does today's theatre have the strength to create a political reality? And what should this political reality be?" Should it be, to paraphrase the words of Morad Farhadpour, the over-politicization of "people in order to achieve a de-politicized society with free markets, a small state and minimum tension, where people could immerse themselves in their private lifestyles"? Or something else? I take Lehman's book as a starting point to

examine two recent artistic "events" which happened in Croatia. Both, in their own way, challenge the relationship of art and politics and the conceptualization of the political in art, of which Lehman's book is representative.

The prevailing narrative on art in society still is the one by Jacques Rancière that explains it as follows: "[...] aesthetics means the constitution of a sphere of autonomy, where artworks are isolated in a world of their own, where they only fall under criteria of form, or beauty, or 'truth to medium'". Although the advance of technical reproduction has erased the boundaries between "artistic production and technological reproduction", as well as between "autonomous artworks and forms of commodity culture", this narrative still forms the present unwritten laws of art. It grants it different levels of autonomy. In other words, it gives a different status to the acts of the artist in comparison with other forms of social behaviour. In the accepted norms of art, it seems we can hear the echo of Austin's words that "a performative utterance will, for example, be, in a peculiar way, hollow or void if said by an actor on stage".

Now, let me again quote Rancière on the question of the relationship between art and politics: "Art is not political owing to the messages and feelings that it carries on the state of social and political issues. It is not political owing to the way it represents social



Janez Janša, Life [in progress]

structures, conflicts or identities. It is political by virtue of the very distance that it takes with regard to those functions. It is political as it frames a specific space-time sensorium, as it redefines on this stage the power of speech or the coordinates of perception, shifts the places of the actor and the spectator; etc.” Although we could find other definitions regarding the relationship of art and politics, I prefer to start with Rancière’s because it derives from the Platonic gesture by which “the same partition of the sensible withdraws a political stage by denying to the artisans any time for doing something else than their own job and an “artistic” stage by closing the theatre where the poet and the actors would embody another personality than their own.”

Artistic events that I am going to talk about here are somewhere in between these three designations. On one hand, they realize their politics as a kind of suspension of dominant representational economy, although they suspend it through the full participation in it. On the other hand, they provoke a withdrawal of the political and “artistic” stage as a place where mimesis is isolated and normed. And finally, they represent the challenge to the prevailing social and legislative narrative on autonomy of art.

These events have successfully blurred the distinction and distribution of the sensible and its respective politics of fixed identities on which the Platonic gesture is founded. Plato’s proscription of poets results from the fact that the stage, “which is simultaneously a locus of public activity and the exhibition-space for ‘fantasies’, disturbs the clear partition of identities, activities, and spaces”. But, by

Aristotelian isolating of mimesis in its own proper space and enclosing tragedy within the logic of genres, it seems like the politics of theatre and, consequentially, of all the arts has been changed. With the normative dramatic theory of his “Poetics” we can see the effect of the still prevailing narrative on art in our society and its legislative counterpart. Theatrical production and the multiplication of identities have gradually stopped being a threat to the social distribution of identities. Aristotle’s work gave a conceptual basis for the social and legal inclusion of theatre in a broader social network.

## Politics policing art

The first case here is the exhibition/performance of the Slovenian artist Janez Janša “Life (In Progress)”. It was opened in Rijeka during the ZOOM festival. The artist himself says that this work is something between exhibition and performance because it consists of a series of performative instructions. The instructions are conceived as an attempt at translation, or maybe it is better to say a transposition of representative artworks of contemporary art into a series of performative actions for the audience. The instructions refer to emblematic works of Slovenian and international contemporary art, as well as to some non-artistic events (the imprisonment of Slovenian politician Janez Janša and the protests for his release, for example). In one part of Janša’s exhibition/performance members of audience are invited to cut into pieces the national flag (in

Rijeka this was, of course, the Croatian flag). The props, flag and scissors, were accompanied with a corresponding instruction: “If you’re ashamed of your nation take the scissors and cut a piece of the flag”. Two days after the opening of the exhibition, charges were brought against Janša and police investigation was launched. Through the legal response that this event has received, it is possible to see the mechanism that has produced the rupture within the prevailing narrative on art and art’s autonomy. Suddenly, the Aristotelian isolation of “mimesis in its own proper space” doesn’t work any more. What was supposed to be “only” representative by the very nature of the context in which it took place (and we can here recall Austin one more time: “[...] a performative utterance will, for example, be in a peculiar way, hollow or void if said by an actor on stage”) disturbed the standard distribution of the saensible. And: “The distribution of the sensible reveals who can have a share in what is common to the community based on what they do and on the time and space in which this activity is performed.” “Time and space in which the activity is performed” seems to be here of crucial importance because the museum in which Janša’s exhibition took place ceased being an isolator of mimesis, and its political potential has been realized as much as it realized its anti-representational capacity. Therefore, “Life (In Progress)” is not political in the way it attacks national symbols, but in how it forces the Aristotelian inclusive model to regress to a Platonic proscriptive one.

The second case that I would like to examine here is the incident which took place at the opening of the 50th Poreč Annale. Istria

County Prefect Ivan Jakovčić had been invited to open this manifestation. Aside from the concept and thematic focus of the exhibition, the comment of Ivan Jakovčić at the opening ceremony seems to be more important in this context. Namely, Jakovčić said, that “this exhibition should be immediately closed”. Without entering into the reasons for this kind of reaction, it is more interesting to analyse the instance from which it has been declared. On closer examination, we see the interference of two representational models. One represents the political power and the other the artistic representation. Although Jakovčić’s statement did not (yet) have direct legal consequences, it implies a prescriptive character and expresses a need for extra-regulative principles in the field of artistic representation. The isolation of mimesis in the gallery seems not to be enough for its social acceptance and regulation. Jakovčić’s comment by itself would not be problematic if he didn’t make it in his role as a County Prefect. And the political potential of the exhibition that he addressed had not been realized on its thematic or conceptual level, but exactly on the level of interference of these two representational models. The one that should grant to the artistic representation at least nominal autonomy according to the Aristotelian model of mimetic isolation, and the other that always aspires to transgress the granted autonomy.

At the end we are facing the old/new question of potential and the role of art in the global constellation of power. Loss of monopoly to representation of wholeness of social reality has turned art to its implicit politics. Concentration on the process and the development of alternative modes of decision making, opposite to the dominant ones in society, gives us the illusion that there is still politics in art. Art’s turn to its inherent politics, invisible labour, process and production of new collectivity etc are worthwhile efforts, but it seems that the question of art and macro-physics of power is not the agenda any more. The narrative on the autonomy of art, Aristotelian isolation and the pacification of mimesis, as well as the anti-mimetic abandonment of art’s representational role in collision with the present social reality turns art into a servant of the existing social relations. Regardless of all its formal inventions, today art is participating in essential disorientation. It has abandoned its role “to construct something unprecedented in reality”.

**Oliver Frljid** IS ONE OF THE MOST CELEBRATED YOUNG THEATRE DIRECTOR FROM CROATIA WHOSE WORK HAS BEEN PERFORMED THROUGHOUT THE BALKANS AND EUROPE



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